

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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VOL. 59.—No. 14.

SATURDAY, APRIL 2, 1881.

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CRYSTAL PALACE SATURDAY CONCERT, April 2nd, at Three o'clock. The programme will include Symphony, in C minor, Scandinavian (F. H. Cowen), first time at these concerts; Adagio and Allegro, for violin and orchestra, from Concerto No. 6 (Spohr); Variations for violin and orchestra (Joachim); Overture, *Genoëva* (Schumann). Vocalists—Miss Edith Santley (her first appearance at these concerts) and Mr F. King. Solo Violin—Herr Joachim. Conductor—Mr AUGUST MANNS. Seats, 2s. 6d., and 1s.; Admission to Concert-room, 6d.

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The NEXT STUDENTS' ORCHESTRAL CONCERT, open to Subscribers Members, and Associates, will take place at ST JAMES'S HALL, on SATURDAY Evening, the 9th inst., at Eight o'clock.
There will be a complete Band, formed by the Professors and the late and present Students, and the Choir of the Royal Academy of Music, consisting solely of the present Students. Conductor—Mr WILLIAM SHAKESPEARE.
The Programme will include MS. compositions by Alice Borton, Maud V. White, and Percy Stranders (students). Selection from Concertos by Sterndale Bennett, Hummel, &c., and the First Act of *Sempe* (Handel).
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SOUTH LONDON CHORAL ASSOCIATION, ST JAMES'S HALL (Third Season).—The FIRST of Three SUBSCRIPTION CONCERTS will take place at ST JAMES'S HALL, on TUESDAY Evening next, April 5th, at Eight o'clock. Tickets, 7s. 6d., 4s., 3s., 2s., and 1s., at the usual Agents, and at Austin's Ticket Office, St James's Hall.

SOUTH LONDON CHORAL ASSOCIATION.—The FIRST CONCERT this Season will take place at ST JAMES'S HALL, on TUESDAY Evening next, at Eight o'clock. Vocalists—Mrs Osgood, Mdme Bolingbroke, and Mr Joseph Maas, Violin—M. Sainton. Conductor—Mr LEONARD O. F. VENABLES. Accompanist—Mr W. H. Harper.

PHILHARMONIC SOCIETY.—Sixty-ninth Season. Patroness—Her Majesty the QUEEN. Conductor—Mr W. G. CUSINS. FOURTH CONCERT, THURSDAY next, April 7th. Repetition of "Romeo et Juliette" Symphony (Berlioz), with orchestra and choir of 280 performers. Miss Hope Glenn, Mr Frank Boyle, Signor Ghiberti. Beethoven's First Pianoforte Concerto—Mdme Montigny-Réaury; Overtures, *Figaro* (Mozart), *Tannhäuser* (Wagner); and Vocal Selections from Schubert, Mendelssohn, and Beethoven. Mr Sims Reeves. Tickets, 12s. 6d., 8s. 6d., 6s., 4s., and 2s. 6d., of Stanley Lucas, Weber & Co., Bond Street; at St James's Hall; and of the usual Agents. Admission, 1s.

THE BACH CHOIR. Patron—Her Majesty the QUEEN. Conductor—Mr OTTO GOLDSCHMIDT. SECOND CONCERT, ST JAMES'S HALL, WEDNESDAY Evening next, April 6th, at Eight o'clock. Handel's *Alexander's Feast*; Sanctus in D (J. Seb. Bach); Requiem (Johannes Brahms). Principal Vocalists—Mrs Osgood, Mr Edward Lloyd, and Mr Santley. Stalls, 12s. 6d.; Reserved, 7s. 6d.; Unreserved, 6s.; Area, 3s.; Gallery, 2s. Stanley Lucas, Weber & Co., 84, New Bond Street; usual Agents; and Austin's Ticket Office, St James's Hall.

MADAME SAINTON-DOLBY'S VOCAL ACADEMY.—THREE CONCERTS, at which past and present Pupils will appear, will be given at STEINWAY HALL, on THURSDAY Afternoons, April 7, July 14, and FRIDAY Evening, Dec. 16. The programmes will include Choral works for mixed voices, Solos from oratorios and operas, German Lieder and English Ballads. Instrumental Music will be performed by Students of the Royal Academy of Music, violin pupils of M. Sainton (by kind permission of the Principal). Further particulars may be obtained of Mdme SAINTON-DOLBY, 71, Gloucester Place, Hyde Park, W.

SCHUBERT SOCIETY. President—Sir JULIUS BENEDICT. Founder and Director—Herr SCHUBERT. Fifteenth Season, 1881.—The SECOND CONCERT (J. Schumann's Compositions forming the first part of the programme), will take place on April 21, due notice of which will be forwarded to Members and Subscribers. Ladies and Gentlemen desirous of joining the Society may have Prospectuses on application to H. G. HOPPER, Hon. Sec., 244, Regent Street, W.

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THE ARCHDUKE RUDOLPH.

Rudolph Johann Joseph Rainer, Archduke, born at Florence, January 8th, 1788, died suddenly at Baden (near Vienna), July 24th, 1831. He was the youngest of the large family of Leopold of Tuscany and Maria Louisa, Princess of Spain. On the death of Kaiser Joseph II., February 20th, 1790, Leopold came to Vienna as his brother's successor, and thus it happened that Rudolph received an exclusively German education. The love and cultivation of music were hereditary in his family. It was his great-grandfather, Carl VI., who so accompanied on the harpsichord and from the full score an opera by Fux, that the composer exclaimed: "Bravo! your Majesty might serve anywhere as chief Kapellmeister!" The Kaiser turned to him and said, smiling, "Not so fast, my dear chief Kapellmeister; we are better off as Kaiser!"

His grandmother, Maria Theresa, was a well-educated musical dilettante, a fine singer; her children, from a very early age, sang and performed cantatas and little dramas, texts by Metastasio, on birthdays and like occasions. His uncle, Max Franz, was the music-loving Elector of Cologne, viola player, the organizer of that splendid orchestra at Bonn, to which the Rombergs, Ries, Beethoven, and other afterwards famous musicians belonged. And it was his father, Leopold, who, after the first performance of *Il Matrimonio Segreto*, text by Bertati, from Garrick's *Clandestine Marriage*, music by Cimarosa, gave all those who took part in the production a supper, and then ordered the performance to be repeated. It was his aunt, Maria Antoinette, who supported Gluck successfully against Piccini at Paris. With the other children of the Imperial family, Rudolph was instructed in music by Anton Teyber, and tradition says that, as a boy of twelve—fourteen years, he played in the *salons* of Lobkowitz and other nobles, to general satisfaction; but an archduke has little to fear from hostile criticism.

He in later years gave ample proof of possessing more than ordinary musical talent and taste; but none greater than this in his boyhood: so soon as he had liberty of choice he exchanged his instructor Teyber for Ludwig van Beethoven. The precise date and the circumstances attending this change have eluded investigation; but in his fifteenth year he and his brother Rainer received a separate establishment from their elder brother Franz, now Kaiser, and three years later, Rudolph, as "Coadjutor" of the Prince Archbishop Colloredo of Olmutz, had his own alone. From the notices of Ries and other sources, it is very probable that the connection between Rudolph, a youth of sixteen, and Beethoven, a man of thirty-four years, began in the winter of 1803-4.

Ries relates that Beethoven's breaches of court etiquette were a constant source of trouble to his pupil's Chamberlains, who strove in vain to teach him perforce its rules. He at last lost all patience, pushed his way into the young Archduke's presence, and, excessively angry, assured him that he had all due respect for his person, but that the punctilious observation of all the rules in which he was daily tutored, was not his business. Rudolph laughed good humouredly, and gave orders that Beethoven, for the future, should be allowed to go his own way.

Beethoven, speaking once (1817) of this period of their intercourse, told Fraulein Giannatasio, that he had struck his pupil's fingers, and, upon Rudolph's assuming his Archducal dignity, had defended himself by pointing to a passage in one of the poets (Goethe) which sustained him.

Beethoven's triple concerto, Op. 56, was written, says Schindler, for Rudolph, pianoforte, Seidler, violin, and Kraft, violoncello. The work does not require great execution in the piano part, but a youth of sixteen years able to play it, is a very respectable performer.

The weakness of the Archduke's constitution is said to have been the cause of his entering the Church. The coadjutorship of Olmutz secured to him the succession; but what income was attached to it does not appear. Probably, however, the position gave him something more than "great expectations"; for, though his allowance as Archduke in a family so very numerous, was of necessity comparatively small, yet, in the spring of 1809, just after completing his 21st year, he subscribed 1,500 florins to Beethoven's Annuity.

In 1818, Beethoven determined to compose a solemn Mass for the installation service of his pupil, to occur a year or two later. On

the 28th September, 1819, Rudolph received a Cardinal's insignia from the Pope, and his installation was at length fixed for March 9, 1820. But his master's Mass had assumed such gigantic proportions that the ceremony was long since passed before it was completed. Instead of it, the music performed was a Mass, in B flat, by Hummel; *Te Deum* in C, by Joseph Preindl, *Kapellmeister* of St. Stephan's, in Vienna; Hymn "Ecce Sacerdos magnus," alla Capella, by an unknown Herr P. v. R.; and Haydn's Offertorium in D minor. Joseph Czerwenka, the organist of the cathedral, conducted, and the orchestra was increased to the number of 84. What an opportunity was here lost by Beethoven!

Besides the annuity, there are hints that Rudolph's purse was often opened to his master; but the strongest proofs of his respect and affection are, the care with which he preserved even the most insignificant notes to him, written by Beethoven; the zeal with which he collected for his library everything published by him, in the task of collecting which the composer assisted; in his purchase of the calligraphic copy in many volumes, folio, made of his works by Haslinger; and his patience with him, under circumstances that must have at times sadly tried his forbearance. For Beethoven, notwithstanding all his indebtedness to his noble patron, chafed under the restriction of absolute freedom, which duty to the Archduke-Cardinal occasionally imposed. There are passages in his letters to Ries and others (suppressed in publication), as well as in the conversation books, which show how galling even this light yoke was to him; and one feels in perusing those addressed to the Archduke how frivolous are some of the excuses for not attending him at the proper hour; there is also now and then superfluous compliment—sounding hollow and insincere, which Rudolph must have felt; but other letters throughout breathe nothing but a true and warm affection for his pupil.

Köchel sensibly remarks that the trouble lay in Beethoven's "aversion to the performance perforce of regular duties, especially in the case of giving lessons, and pre-eminently in teaching the theory of music, in which it is well known his strength did not lie, and for which he had to prepare himself."

That Beethoven was pleased to find the forty variations dedicated to him by "his pupil, R. E. H." (Rudolph Erz. Herzog), was doubtless the fact; but one must doubt whether his satisfaction warranted the superlatives in which his letter of thanks is couched.

When the untamed nature of Beethoven and his saddest of all misfortunes for a musician be considered, together with his lack of worldly wisdom and his absolute need of a Mæcenas, one feels deeply how fortunate for him to have attracted and retained the deep sympathy, the warm affectionate regard of a man of such sweet and tender qualities as Archduke Rudolph.

Rudolph was extremely fond of engraving; as the forty variations and a sonata for pianoforte and clarinet, composed for Count Ferdinand Troyer, both published by Haslinger, are fair specimens of his musical talents and acquirements; so several copper plates designed and engraved by him have been preserved to testify to his very considerable taste and skill in the other art.

He was for many years the "protector" of the great "Society of the Friends of Music" at Vienna, and bequeathed to it his very valuable musical library.

A son of his, for thirty years past a well known contributor to the German musical periodical press, still living (1881), possesses an oil portrait of Rudolph. It shows a pleasing, rather intellectual face, of the Hapsburg type, but its peculiarities so softened as to be more than ordinarily pleasing and even handsome.

ALEXANDER W. THAYER.

THE AGE WE LIVE IN.

(From the "Brighton Guardian.")

If we are to believe the present run of announcements our lives may be made happy and prosperous, and our frames strong and healthy, by taking some of the various nostrums now offered to the public. Not only is our physical condition made perfect, but our nerve and brain power so vitalized that the most trying mental task can be accomplished without effort. Now, without wishing to detract from the sincerity of many of these promises, and agreeing that some of the advertised patent medicines may be found useful, I must doubt the efficacy of most of them. However, a novelty in a new line, headed "Important to Professional Men," has just at-

tracted my attention, and anything calculated to benefit our professional brethren, no matter what their professions may be, should be interesting to all.

"Why keep your name, your profession, and your address hidden from the world," says our philanthropic friend, "when you can, by the use of my patent lamp, reproduce on footpaths or street pavements an illumination that can be changed or varied in a moment. This illuminated address is quite dazzling; the light appears to emanate from the pavement itself, and people passing stop short to avoid walking over it."

We know that many like to hear their names mentioned, and that more glory in appearing in print, but this is something even more brilliant, for throughout the darkest night you can be labelled in front of your own habitation. You can see even your portrait, or, what is better, an account of your own achievements glowing in lines of gold. You can insinuate at pleasure words of comfort and consolation to the passer-by. "Do you suffer from indigestion? Try our Gastric pill. Is your liver torpid? Seek the Infallible."

Man never tireth in this inventive age of ours. I am told that I may have my name, profession, and address woven into the silk of my umbrella, that when the umbrella is open, in broad characters I am displayed to the world; that a certain charge will be made for a *rib* or *half a rib*; indeed, I am assured that such umbrellas will be presented to the *élite* of the fashionable world gratis, and that we may have a direct interest in lending our *parapluie* on which are emblazoned our qualifications.

And what must the languid lounge of the clubs think when, after partaking of his *recherche* dinner, the attendant presents him with a toothpick upon which is stamped the name and address of a willing dentist who kindly offers his advice gratis. To be known for our ability, for our goodness, for our excellent qualities generally, must be the ambition of all; but what is this to the glory of being advertised upon a toothpick, and, perhaps, known to a coming generation as the "Toothpick practitioner." Posterity is not usually very quick to remember or reward meritorious services, but we are all prone to recall the ridiculous and the unsightly. We may be mindful of the many good qualities possessed by a great man like Oliver Cromwell, but posterity will not so easily forget the wart that adorned his nose; thus our blemishes live after us; "the good is oft interred with our bones."

PHOSPHOR.

[Commend us to the wart! But how about the *grain de sable*, to which Pascal alludes, after a "*pensée*" about Cleopatra's nose?—Dr Budge.]

ONE-SIDED RULE.

The Meddlevex Magistrates, having strangled dancing, more or less, within the wretched limits of their more wretched jurisdiction, are now turning their attention to more sacred things, and doing all they can to smother *The Messiah*. There are animals that have ears for everything but music, and the animal with the exceptionally long ears, whose effigy ought to stand on the top of the Sessions-House, Clerkenwell, has been known to bray wildly in the presence of harmony. Even the decorous dulness which generally distinguishes oratorios has failed to have a soothing effect upon the Six Hundred Irresponsibles, who usually sympathise with dulness, and they have issued an official warning that if any "sacred music" is played in any building, licensed by them, on Good-Friday, that building will in future be deprived of all authority as a concert or music-hall.

Luckily for the cause of sobriety, and decent recreation, the area misgoverned by the Six Hundred Irresponsibles, is not the whole of London. While more sensible counsels prevail in Surrey and Kent, there is a building called the Albert Hall, which boasts of a Royal Charter. Here *The Messiah*, shut out of Middlesex, will find resting-places and audiences, and fifty or a hundred thousand people at the Crystal Palace, will show their northern neighbours that the rule of the Middlevexers is strictly limited to one side—the Fools' side—of the river.—Punch.

If (as it is whispered) the late popular Baronet committed bigamy when he married his acknowledged widow, it seems probable that there may be a change in the succession to the Estates.—Punch.

BRUSSELS.—A one-act comic opera, *Le Chanteur de Médine*, libretto by Giraud Delongchamps, music by Demol, director of the Academy of Music, Ostend, has been produced at the Théâtre de la Monnaie.—Francis Planté, the French pianist, has been playing at Liège and Antwerp, in both which places he met with a warm reception. He is announced to play here in the Popular Concert of the 3rd April.

UNIVERSITY DEGREES TO MUSICIANS.

(To the Editor of the "Musical World.")

SIR,—The letter in your last number signed J. Lamborn Cock seems written under erroneous impressions. The paragraph in the *Musical World* of the 12th, which he says is not quite correct, did not state that "Professor Oakeley is the first to receive the honour of a Degree conferred on a Professor of Music." But it was correctly stated that the Degree of *L.L.D.* had never previously been given to any representative of the Fine Arts, that is obviously, by the University of Aberdeen, to which your paragraph was referring. And I may add as further illustration of the exceptional compliment thus paid to Sir Herbert Oakeley, and to Music in Scotland, that this University had not hitherto, excepting in very rare instances, conferred honorary degrees on any person not her own *alumnus*.—I am, &c.,

Aberdeen, March 21st.

CIVIS ABERDONENSIS.

THE price of a stall henceforth at the Royal Italian Opera is to be 25s. instead of a guinea, as heretofore. In the known circumstances few can object to this. The formation of balcony-stalls in the central part of the "first tier" (that immediately over the "grand tier") of private boxes, being a manifest convenience for a large class of opera-goers, will also, we think, meet with general acceptance.

MISS MINNIE HAUKE has had great success in Switzerland, especially at Zürich, where she sang in *Faust*, the *Fille du Régiment*, and the *Barbière*, to crowded houses nightly. After the Garden scene in *Faust* she was presented with a laurel wreath in the name of the Committee of the theatre and the Zürich amateurs. This evening she is to appear at Stuttgart in the *Domino Noir*. From the Wurtemberg capital she goes to Holland, being engaged at Rotterdam, the Hague and Amsterdam, to appear in the *Taming of the Shrew*. The widow of Herrman Goetz came to Zürich expressly to see Miss Hauke and thank her for the great interest she had shown in her regretted husband's opera.

QUEDLINGBURG.—On the 9th inst., the *Persai* of Æschylus was performed here in the large hall of the Royal Gymnasium, which was almost inconveniently filled by residents and visitors. This magnificent work in celebration of victory was first represented 472 years B.C., and nothing like it was suggested in Germany either by the wars of deliverance or by the great war in 1870-71. The present translation emanates from Professor Köchly, of Heidelberg, who was too soon snatched from science, and whom the Hereditary Prince of Saxe-Meiningen induced to undertake the task. The Prince himself set the choruses and melodramatic parts of the work, and we are indebted to Herr Wackermann, *Musikdirector* at Quedlingburg, for scoring them for grand orchestra.† The characters were read by students, while the Students' Chorus, some excellent soloists, and the orchestra under Wackermann's direction executed the music. With regard to the latter, those who heard it felt it might have been born with the work itself, so fully has the composer entered into the latter, and changed it into his own flesh and blood. The music accompanies, interprets, and intensifies the words, and, when these might leave us calm and unmoved, irresistibly excites our profoundest sympathies. Above all, it renders clearly perceptible, even in its most delicate details, the structure, so artistically planned, of the choruses, monodies, and other factors, imparting to the whole, despite the instances of most strongly accented feeling, the necessary mollifying and heart-soothing repose. The performance, which the royal composer had assisted to get up, by being present at the last two rehearsals, was in every respect a success, and it was evident that all engaged in it were animated by that genuine devotion to their task and high-strung frame of mind which can make up for the absence of virtuosity. We bid farewell to this smiling little town in the Hartz with great respect for the spirit of its Gymnasium and the healthy tone of its musical life, which has manifestly enjoyed long and intelligent culture. The *Persai*, as yet unpublished, was, in 1876, provided with choruses for male voices and pianoforte accompaniment, in which form it has been performed three times, namely, in Heidelberg, Mannheim, and Vienna. It differs from other Greek dramas, which have been set to music, inasmuch as the choruses are treated more like recitatives and in a simpler style, so that we feel the ancient Greeks themselves might have carried them out in the same way. The composer has recently gone over his music afresh, and Herr Wackermann has scored it for grand orchestra.—*Signale*.

† Oh!—Dr Budge.

THE PHILHARMONIC SOCIETY.

The claim of this society's third concert, given in St James's Hall on Thursday evening, was not based upon novelty but upon standard excellence, as exemplified by Spontini's overture, *La Vestale*, Beethoven's violin concerto, Spohr's symphony, *Die Weihe der Töne*, and Sterndale Bennett's overture, *Paradise and the Peri*. Our task with regard to these is simple. We have not to praise them, for they commend themselves; nor to defend them since they are without assailants; nor to criticise them, because all faults—and they are few—were long ago discovered, weighed, and set down as of no particular account. Let us, however, acknowledge the good taste which made such flowers of art into a beautiful posy, able to delight a crowded room with its fragrance. The performance generally rose above the ordinary Philharmonic standard, but its merit was not equally distributed. In this respect Beethoven's Concerto bore off the palm, being played in first-rate style by the orchestra. There were even occasions on which Mr W. G. Cousins obtained a genuine *pianissimo*, to say nothing of an unwonted measure of precision and delicacy. If this be the result of an extra rehearsal, and, as is likely, of an absorbing desire to do the best possible, the second repetition should take rank among absolute essentials, and the passion for excellence burn unchecked by vicissitudes. Herr Joachim was the soloist. Bringing to the task all his vast resources, and cheered by a reception of uncommon warmth, the Hungarian artist played magnificently. He is not the same on every occasion. There are times when it is possible to say that Joachim has come down, like a tired eagle, from near the sun. Thursday was not one of these, for then the great fiddler stood at his highest. Such faultless execution, such nobility of style, such breadth and depth of expression are precious qualities, enjoyed but rarely, over-estimated never. The hall resounded with loud and long applause after the last chord—and well it might. Herr Joachim also played his own charming *Notturmo* in A major, respecting which we have spoken on previous occasions. Spohr's Symphony was creditably rendered, but by no means faultlessly, some of the wind instruments lacking refinement and due self-restraint, while in the matter of precision room for improvement could easily be found. The work, however, is both elaborate and difficult, in addition to which there is no chance of shortcomings being covered up. The only novelty in the programme was a curious thing called a "Symphonie Introduction" to Bjørnsen's *Sigurd Stenbe* the work of M. Svendsen. This caused an acoustical disturbance at the end of the concert, and probably expedited the departure of the audience. Mlle Orgeni made a decided success in the air, "L'amerò," from Mozart's youthful opera, *Il Re Pastore*, helped by the violin obligato of Herr Joachim; and, in the absence of Mr Sims Reeves, through indisposition, Mr Frank Boyle sang, very acceptably, the tenor romance from Smart's *Bride of Dunkerron*, together with an air from *La Traviata*. D. T.

March 26, 1881.

MUSIC AT BOULOGNE-SUR-MER.

(From a Correspondent.)

The second "Concert Intime," given by the Société Philharmonique, took place on Friday, March 18, at the Salle des Sapeurs Pompiers—which new building has two great faults. In the first place, as I mentioned after the first concert, "it is not very much to be praised for its acoustic merits," and in the second, the ventilation is bad—in fact, there is none at all. At the repetition of the first concert it was so bitterly cold that everyone kept on their wraps, while on Friday last the heat was suffocating—so much so that a workman had to come in with a ladder and open the tops of two end windows, which made very little difference.

The pieces performed by Messieurs et Mesdames les membres amateurs de la Société, were well given, to the gratification of a very large audience—in fact, there was no standing-room in the salle. The "chœur pour voix de femmes," from Boieldieu's *La Messagère du Printemps*, was well sung, and rendered more attractive by the soloists. A quartet by Weber, executed by MM. Mory, Delattre, Thibout, and Falecker, was exceedingly good, the precision in the last movement specially deserving notice. A piano duet, "Danse Napolitaine" (Lefebvre-Wély) was sparkling and well played by two ladies, members of the society. Many ballads, airs, duos, as well as the overture to the *Sirène* (Auber), and a chorus for male voices met with applause. X. T. R.

Boulogne-sur-Mer, 23rd March, 1881.

The Stadttheater at Abo has been burnt to the ground. It was insured for 400,000 marks.

SCRAPS FROM PARIS.

(From our Correspondent.)

Interest is absorbed just now in the production of Gounod's *Tribut de Zamorra*, which is positively fixed for Friday, the 1st April. Despite the "positively" in the announcement, old opera-goers are not quite sure that the event will come off on the date named, being one proverbially open to suspicion. Here is the cast with the doubles: Hermosa, Mdlme Krauss (Mdlme Montalba); Xaima, Mdlme Daram (Mdlme Dufrane); Iglesia, Mdlme Janvier (Mdlme Soubre); Manuel Diaz, Sellier (Jourdain); Ben-Said, Lassalle (Melchissédec); Hadjar Ben-Said, Melchissédec (Lorraine); Ramire II., Giraudet (Dubulle); Le Cadi, Sapin (Girard); Alcalde Mayor, Mermand (—); Arab Soldier, Lambert (Mechelaère); Old Man, Bonnefoy. Gounod will conduct the first three performances; M. Altès all that may follow.

Mdlme Adelina Patti has appeared at the Théâtre des Nations in *Linda di Chamounix*, and been much applauded, especially in the air of the second act. Critics speak highly of Cotogni, who made on this occasion his *début* before a Parisian audience. The Pierotto, too, of Signorina Tremelli is praised.

In consequence of the prolonged indisposition of M. Carvalho, *Le Pardon de Ploërmel* will precede *La Flûte enchantée* at the Opéra-Comique. Mdlme Vanzandt will sing the part of Dinorah as written up by Meyerbeer for Mdlme Carvalho at Covent Garden.

Louis Gallet has published, in *La Nouvelle Revue*, a list of operas now ready for representation in Paris. Here it is, preceded by the names of the composers: Ambroise Thomas, *Françoise de Rimini*. Gounod, *Maitre Pierre*, Georges Dandin. Victor Massé, *Une Nuit de Cléopâtre*. Ernest Reyer, *Sigurd*. Jules Massenet, *La Hérodiade*, *La Phacé*. Camille Saint-Saëns, *Samson et Dalila*, *Etienne Marcel*, *Brunnilde*. Victor Joncières, *Le Chevalier Jean*. Godard, *Les Guelfes*. Delibes, *L'Oiseau bleu*, Jacques Callot. Hector Salomon, *Bianca Capello*. Diaz, *Benvenuto Cellini*. Lalo, *Fiesque*, *Le Roi d'Is*. Paladilhe, *Patrie*. Dubois, *Fritjof*. Guiraud, *Le Feu*, *Galante Aventure*. Widor, *Le Capitaine Loys*. Lenepeu, *Velleda*. Paul Puget, *Le Bâtard de Mauléon*. Raoul Pugno, *La belle Edith*. Salvayre, *Richard III*. Mermet, *Bacchus*. Membère, *Phrègor*, *Colomba*. Vaucorbeil, *Mahomet*. Lefebvre, *Lucrèce*, *Le Voile*. H. Maréchal, *La Taverne des Trabans*, *Calendal*. De Grandval, *Le Conte Hermann*. G. Fauré, *Faustine*. Rousseau, *Sabinus*. Vêronge de la Nux, *Lucrèce*. Wormser, *La Fille de Ganelon*. "The list," observes the *Figaro*, "is a long one. With only two theatres, the Opéra and the Opéra-Comique, a considerable time will possibly elapse before these forty operas are produced." (Very—a very long time, it is to be hoped.—Dr Wittge.)

The late Henri Reber, Member of the Institute, has left all his autographic musical MSS. to the library of the Conservatory.—The committee of the Society of Musical Composers are elaborating a *Memoir on the Question of the Théâtre-Lyrique*. The subject will be discussed at a special general meeting shortly to be convened.

Mdlme Trebelli, Mdlme Norman-Néruda, and Charles Halle (who has never yet played in Austria), were to take part in a concert on the 1st April, in Vienna, for the benefit of the Conservatory.

On the 19th inst., the Saint's-day of Verdi and Signora Verdi, many well-wishers and admirers, with offerings of art-objects, flowers, &c., called to present their respects at the Albergo Milano, Milan.

NICOLAS RUBINSTEIN, brother of Anton Rubinstein, died in Paris last week at the Grand Hotel, while on his way to the South of France. He was born at Moscow in 1835. At the age of seven years, in co-operation with his brother, Anton, he successfully began his concert career. At a later period he studied at Berlin under Kullak and Dehn. In the year 1859 he founded the Moscow "Société Musicale," whose symphonic concerts he conducted uninterruptedly; and in 1864, the Moscow Conservatoire, which, under his direction, ranked very highly, particularly in the composition and pianoforte classes. In 1878, at the Paris Exhibition, he conducted the Russian concerts at the Trocadéro. One of his most famous pupils, well known in Germany, is Viera Timanoff. Anton Rubinstein hurried from Madrid to the bedside of his dying brother, whose remains have been sent to Moscow.—*Parisian*.

In Memoriam.

JAMES KENNEDY,
cetate 25.

KATE KENNEDY,
cetate 20.

LIZZIE KENNEDY,
cetate 18.

Members of the Kennedy Family of Scottish Vocalists, who perished at the burning of the Théâtre-Italien, Nice, March 23, 1881.

An impressive funeral service was held in the Scotch Church, Nice, on Monday, March 28, when an address was delivered and prayers were offered up by the Rev. Mr Collins and the Rev. Mr Lockhart, both of Scotland. A number of friends of the family afterwards drove to the English Cemetery; the Rev. J. Ard, English Chaplain of Milan, who had come through specially for this service, conducted the interment. In the course of a touching address, he said:—"I have known this family a long time; James Kennedy conducted the singing in my church at Milan for more than a year, and was noted as much for his regularity of attendance as for his striving after improvement. Never more shall that manly voice inspire us to increased efforts in the praise of God; he and his sisters are gone to join the singing band in the New Jerusalem."

Flowers were strewn upon the newly-formed graves by Mdme Walda-Cameron, Mdme Dora Clairvaux, Mdme Lamperti, and some Italian fellow-students, and the utmost sympathy was shown for the family, which was represented by Mr Robert Kennedy, from Milan, brother of the deceased.

Epicdium.

Draw down the curtain, let thy sweet songs cease,
While Scotland mourns her singers now at peace—
So young and fair—three links in one bright chain
So rudely snapt. From out thy wide domain,
O Death, couldst thou not spare them yet awhile,
To climb the steep of Art's all-glorious pile?
Were there no others that thy shaft could hit,
Whose lamp of budding promise was unlit?
Swift was thy awful stroke, but Mercy hovered near
And gently covered with her wings the triple bier.

The answer comes, but not, O Death, from thee—
It comes from harps beside yon crystal sea—
To weary hearts bowed down with silent grief,
And falls like dew upon the tender leaf.
It comes along the ages, sweetly clear,
Enkindling hope in minds attuned to hear
Such words as these, heard o'er earth's din and strife,
"I am the Resurrection and the Life."
Even so, in triple bond of Faith and Hope and Love,
By Him who conquered Death, they've joined the choirs
above.
J. STEWART.

(From the "Scotsman," March 26th.)

"Widespread regret will be felt at the announcement that Mr David Kennedy, of Edinburgh, the well-known Scottish vocalist, has lost three members of his family by the burning of the Nice Operahouse. They are—Mr James Kennedy, twenty-five years of age; Miss Kate Kennedy, twenty; and Miss Lizzie Kennedy, eighteen. At the close of the season's engagements, which terminated in the end of January with a series of most successful concerts in Edinburgh, Mr James Kennedy, in company with his two sisters, started for Nice to resume his studies for the third year under Signor Lamperti, a famous Italian teacher of music, the young ladies accompanying their brother for the first time. They left Edinburgh about three weeks ago, and on Wednesday morning a letter was received by Mr Kennedy from his son, in the

course of which it was mentioned that he and his sisters proposed availing themselves of the opportunity of hearing the opera on the evening of the 23rd of March. Though the first accounts of the burning of the Operahouse contained no mention of the loss of any Scotch residents, the telegram published yesterday stated that 'a family of three persons had perished.' Mr and Mrs Kennedy not unnaturally came to the conclusion that this vague intimation referred to the members of their family, and about two o'clock yesterday afternoon the conjecture was only too painfully confirmed by the receipt of a telegram from Cook's agent at Nice, stating that Mr Kennedy's family were missing. Last night, about ten o'clock, all doubt on the subject was set at rest by the following telegram from Mr Robert Kennedy, another member of the family, who is studying at Milan, and had hastened to Nice on learning of the disaster.

"It must be told—they are all dead. The theatre blew up, and fell in suddenly; death was instantaneous."

"The lives which have thus suddenly been cut off were of great promise—Mr James Kennedy giving evidence of turning out an excellent baritone, Miss Kate proving herself a no less proficient contralto, and Miss Lizzie an equally satisfactory soprano. During the last season all three accompanied Mr Kennedy in his tour in the north and west of Scotland, finishing up, as already mentioned, with a series of concerts in Edinburgh, at the whole of which they acquitted themselves with distinction, alike in solo and part-singing."

In Nicholson Street United Presbyterian Church, of which the bereaved family are members, the Rev Mr Gloag yesterday afternoon, at the close of his sermon, said:—

"And now, my brethren, suffer me, ere closing, to make some reference, however inadequate, to that sad and startling event which makes us to-day a sorrowing congregation. Under the deep, appalling shadow which it casts over our hearts we might well feel constrained to keep silence, bowing in speechless reverence before so solemn a dispensation of the Divine Providence. Yet, may we not believe that we are in the line of duty in seeking to give some humble expression to our feelings as individuals and as a congregation to speak out, if we can, our brotherly sympathy with that beloved family whose grief to-day may well seem too sacred for words, too deep for tears, and to pay our humble tribute to the memory of the dead. Three youthful fellow-members went forth from among us, only three short weeks ago, to prosecute their professional studies at Nice, and to-day, as God would have it, brother and sisters lie side by side in death on that beautiful shore of the Mediterranean. They went forth in the pride of health and in the flush of enthusiasm, for the noble art to which they were giving their young lives, and in that dread disaster, of which we have read with horror, they perished together. A startling and unexpected drama enrolled itself in that Operahouse on that night. The sounds that rose upon the evening air were not the strains awakened by cunning hands and cultured voices, but the roar of an explosion, and of bursting flames and falling timbers, and the shrieks of the dying. The curtain uplifted was for many the veil of the eternal world. In any circumstances, we read of such a catastrophe with grief and horror; but these feelings are, not unnaturally, intensified when there have been cut off by it the lives of those whom we have known and learned to love. And if anything could make it more piteous, and pathetic, and solemn, it might well be just such considerations as we have here—that the lives lost were of youthful year, and bound together by ties of near relationship and holy love. These young lives thus suddenly struck down were full of high hope and rich promise. They shared in the distinction of the family name and the family gift—a name and a gift known and acknowledged throughout the land; indeed, over a large portion of the world. But I need scarcely say to you that it is not that—no mere greatness or brilliancy in any walk of life—by itself, to which the Christian pulpit may at any time pay homage. No; in the house of God, and in the light of our national religion, we pay homage to it only in so far as it co-exists with personal integrity, with moral character, and with loyalty to Christian duty. I speak of them here not as sweet singers of sweet songs, but, as I believe they truly were, youthful disciples of Jesus Christ. They were trained at a Christian fireside; they were taught to wear the white flower of a spotless life, and to love the house of God, and all the ordinances of His holy gospel. In

all their travelling arrangements provision was made if possible for their being at home on the Sabbath, and so you and I have been accustomed to see them together in their places in the house of God. They were members of my Bible class; they were members of the Church; indeed, it was only at our last communion that these two young sisters sat at the table of the Lord—for them the first and the last communion on earth. They were, as you know, greatly interested in the psalmody of the Church; they have not unfrequently sung in the oratorios given by our musical Association; they have gone out and in among us, well known and highly respected for their own sake as well as for their father's sake—so much so, indeed, that many of us must feel not a mere sense of congregational but of personal loss. 'Tis hard, well nigh impossible, to realise that they are now no more. They have passed away together; they were lovely in their lives, and in death were not divided."

None of the three ill-starred young people were with Mr Kennedy in his recent tour through Ayrshire and Dumfriesshire, the family being so strong in musical talent that a second company of vocalists and instrumentalists could easily be brought together.—(From a correspondent.)

OPERATIC DIGNITY.

(From the "St James's Gazette.")

The *Despatch* Post of St Louis, on the arrival of Mr Mapleson's Italian Opera Company in that city, published an article counselling him to call it no longer "Her Majesty's Opera Company," inasmuch as the Queen of England, though generally esteemed in the United States, was, by reason of the suffering condition of Ireland, looked upon just now with less favour than usual. Without denying the right of a Sovereign to take part in operatic speculations, and while fully admitting the advantage of "a good trade-mark," the *St Louis Despatch* Post advised Mr Mapleson to dissolve the partnership and to carry on his lyrical enterprise on his own account and under his own name. This question as to the actual significance of the titles, "Her Majesty's Theatre" and "Her Majesty's Opera Company," has since been brought before the Circuit Court of St Louis, which was called upon to decide in the first place whether tickets announced by a manager for sale could legally be refused, under any pretence, to a member of the public applying for them and tendering his money. In answer to interrogations from the court, Mr Mapleson said that he used the title, "Her Majesty's Opera Company," in virtue of a special licence from the Lord Chamberlain. "The licence," he added, "was under the seal of the Crown, and he paid £3 a year for it." Although the tribunal had to deal with a purely commercial case, it gave an artistic character to the process by examining most of the principal members of Mr Mapleson's company. The proceedings seem to have been conducted in a most free-and-easy manner; and nothing could have been more obliging than the conduct of the judge—who, for instance, allowed Mr Mapleson to cease giving evidence that he might go out and get some breakfast; and who, when a *prima donna*, appreciating her own importance, declined to come to the court, went with his attendants and with the various persons engaged in the case to take the lady's testimony in her own room. When Mme Gerster was called, "a small man with black side-whiskers jumped from a chair," says one reporter, "and exclaimed to Mr Mapleson: 'Ze madame is in ze room, and ze gentlemen must go to ze room, not madame to ze gentlemen.'" The court, we are told, "winked at this exhibition of operatic cheek." It then "wrapped its ermine securely around its person, and commanded the attorneys, interpreters, and reporters to follow." On her room being invaded by the members of the tribunal, with the officials and others attached to it, Mme Gerster showed herself "much amused at the whole proceedings;" and when the attorney for the plaintiff put to her the pertinent question "whether she had been a *prima donna* ever since her *début* upon the stage," she could no longer restrain herself: she laughed outright, "and so heartily, that the little man turned very red in the face, and cut the deposition cruelly short." An inspection was then made of a child's photograph, which was recognized as the portrait of "the Gerster baby." No questions, however, were put to Mme Gerster in reference to the infant.

Less exacting than the *prima donna*, the principal tenor, Signor Campanini, made no objection to entering the court; and we are informed that, "on being introduced he shook hands with all present, and sat down, fondling all the while a small English pug, which seems quite a favourite with the opera company." Signor Campanini gave a short sketch of his life, and an impartial account

of his accomplishments as a singer. His evidence, however, was frequently interrupted by another tenor, Signor Ravelli, who, it is recorded, "seemed to take especial delight in contradicting his rival." It is interesting to know that when Signor Campanini goes to the opera as one of the audience he prefers to occupy a seat as far as possible from the stage. Persons, he added, taking front seats run the risk of being entertained "like this:" and he here gave what the reporter calls "a stirring description of an orchestra in full blast, with the brass instruments predominating." Proximity, however, to the orchestra is not considered a disadvantage by every one. People go to the opera for a great variety of reasons, and not simply, as Signor Campanini in his innocence seems to believe, for the purpose of hearing the singers. It is nearly impossible, indeed, according to Mr Mapleson himself, to say which seats at the opera are bad and which good. All depends upon the taste of the operagoer. "Some," as Mr Mapleson puts it, "do not care for the trombones and kettledrums so long as they can be seen by the audience, and are near the stage; while others desire to be as far removed as possible in order to enjoy the general effect." The evidence in the case went generally to show that the life of an opera manager is by no means free from care. In the matter of seats, the manager's friends, if they write beforehand, rely upon having a certain number reserved for them; while members of the public, at whatever time they present themselves, expect the clerks at the booking-office to offer them all the places in the theatre to choose from. The vocalists, too, are very troublesome; and if a leading tenor finds that he has not been advertised enough, or that his name has not been printed in sufficiently large letters, he will in all probability refuse to appear, though he at the same time insists on being paid. On one occasion Signor Campanini, considering himself ill-treated by the bill-stickers, declined to sing. "The public," said Mr Mapleson, "thought I wanted to defraud them of Campanini's services, when, as a matter of fact, it would have been economy for me to have had him sing; for he walked up and down the corridors of the Lindell Hotel cursing and swearing, and I paid him as much for that as if he had appeared and sung." From the general character of the evidence one might have imagined that, instead of being president of a tribunal called upon to decide a trifling case of buying and selling, the judge of the Circuit Court of St Louis was the chief of a commission appointed to inquire into the lives of opera-singers, their relations with managers, and the general method of carrying on operatic enterprises. Mr Mapleson's revelations seemed to give general satisfaction, and he was specially complimented by the attorneys on the "straightforward (but shrewd)" character of his depositions.

CÔTE-SAINT-ANDRÉ.—The decree authorising the erection of a statue to Hector Berlioz, in this, his native place, has been received at the Prefecture of the Isère. The statue will stand in the principal square.

MILAN.—The revised version of Verdi's *Simon Boccanegra* is a great success at the Scala. A telegraphic despatch speaks thus of the first performance: "Twenty-three re-calls, three numbers encores; the *finale* of the first and that of the third act excited enthusiasm. The execution was in keeping with the work. Maurel, the barytone, and Mad. d'Angeri created a *furor*, the tenor, Tamagno, also, and de Reszké, the bass, were very successful. This opera will close the season." Verdi is highly pleased with Maurel, and has promised him a part in his new opera, *Iago*. The management, moreover, is negotiating with the French artist for next autumn.—Usiglio's new buffo-opera, *Le nozze in Prigion*, is almost ready at the Teatro Manzoni.

LEIPZIG.—At the tenth Euterpe Subscription Concert, Herr Treiber, who has officiated as conductor for the last five years, took leave of the Leipzig public. Since the first of January, though conductor at the Theatre, Cassel, he has come over to superintend the rehearsals and direct the performances of the last five concerts. The audience applauded and cheered him warmly; the orchestra blew a flourish in his honour; and certain admirers presented him with a number of laurel wreaths.—Mme Marchesi lately gave a *matinée* for charitable purposes, under the patronage of the Countess Nobilauf and the Countess Bellegarde. Forty-two of her pupils took part in it. The audience filled the Theater an der Wien, among them being, besides members of the highest aristocracy, most of the leading musical amateurs in Vienna, and representatives of the press, Baron Hoffmann, Intendant-General of the Imperial Theatres, Herr Jahn, Manager of the Imperial Operahouse, and Herr Jauner, Ex-Manager of the same. The performance went off admirably. Mlle Walter, one of the young artists, is already engaged at the Stadttheater, Frankfurt-on-the-Maine, and Mlle Frank, at the Theatre Royal, Dresden, Mlle Papier being in negotiation with Herr Jahn for the Opera here.

ST JAMES'S HALL.
MONDAY POPULAR CONCERTS,
TWENTY-THIRD SEASON, 1880-81.
 DIRECTOR—MR S. ARTHUR CHAPPELL.

THIRTY-NINTH CONCERT OF THE SEASON,

MONDAY, APRIL 4, 1881,

At Eight o'clock precisely.

Programme.

PART I.—Quartet, in G minor, Op. 25, for pianoforte, violin, viola, and violoncello (Brahms)—Miss Agnes Zimmermann, M.M. Joachim, Straus, and Piatti; Air, "Wach auf, Saturnia," *Semele* (Handel)—Mdmé Lavrovskaja; "The Rivulet," and Prelude and Fugue in E minor, for pianoforte alone (Mendelssohn)—Miss Agnes Zimmermann.

PART II.—Chaconne, for violin alone (Bach)—Herr Joachim; Song, "Je ne puis espérer" (Gounod), and Mazurka, "Le désir" (Chopin)—Mdmé Lavrovskaja; Overture, in E flat, Op. 20, for four violins, two violas, and two violoncellos (Mendelssohn)—M.M. Joachim, L. Ries, Pollitzer, Wiener, Straus, Zerbini, Pezze, and Piatti. Accompanist—Mr ZERBINI.

TWENTIETH AFTERNOON CONCERT,

SATURDAY, APRIL 2, 1881,

At Three o'clock precisely.

Programme.

Quartet, in C major, No. 2, for two violins, viola, and violoncello (Cherubini)—M.M. Straus, L. Ries, Zerbini, and Piatti; Air, "Per pietà" (Stradella)—Mdmé Lavrovskaja; Sonata, in E flat, Op. 27, No. 2, for pianoforte alone (Beethoven)—Mme Schumann; Songs, "Du bist wie eine Blume" (Rubinstein), and "Ich groÙe nicht" (Schumann)—Mdmé Lavrovskaja; Trio, in D major, Op. 70, No. 1, for pianoforte, violin, and violoncello (Beethoven)—Mdmé Schumann, Herr Straus, and Signor Piatti. Accompanist—Mr ZERBINI.

DEATHS.

On March 25, at 41, Fellows Road, J. B. WOLF, Esq., of Messrs Schott & Co., 159, Regent Street, aged 65. Friends will please accept this intimation.

On March 26, at Blomfield Road, Maida Hill, Miss MARY STEELE, Professor of Singing at the Royal Academy of Music.

On March 26, THOMAS BARRETT, violinist and pianist, of the orchestras of the Philharmonic Society and Her Majesty's Opera, aged 32.

TO CORRESPONDENTS.

PIANIST.—The sonata of Dussek (Op. 77), entitled *L'Invocation*, was played by Mr William Dorrell, then a student in the Royal Academy of Music, at one of the quartet parties of Mr Henry James Banister, on Saturday, Feb. 15, 1844.

Spring Song.

Spring is in the great dense city,
 Sun-suffusing murky streets,
 Making every girl look pretty
 One meets.

Baskets, where the violet
 And primrose smile, with tufts of green
 Leaves intermingled, dewy-wet,
 Are seen.

And every thought of thee, love, yields
 The murky mind a joy like these
 First children of the sun and fields
 And trees.

Pelkain.

MISS SAINTON.—The daughter of our great barytone is making sure way with the public by reason of her sweet voice and charmingly unaffected expression. At Saturday's Popular Concert she sang Gounod's "O that we two were maying" (Signor Piatti playing the *obbligato* violoncello part), and Mendelssohn's fresh and genial *Frühlingslied*—both in a manner that won all the sympathies of her audience.

SARAH BERNHARDT, last week, gave six performances in New York State—at Buffalo, Rochester, Utica, Syracuse, Albany, and Troy. The receipts were 14,734 dols. She re-appears in Philadelphia April 11, and in New York City after Easter. She is now playing to large audiences in Boston.—*Parisian*.

ROYAL ITALIAN OPERA.

The main features of Mr Gye's prospectus have been tolerably well known (or guessed at) for some time past. The document, however, now officially put forth, demands a few words of attention. That its contents are satisfactory will be readily admitted. The company is strong at all points. To Mmes Adeline Patti and Emma Albani (*lucida sidera*), naturally at the head of the sopranos, we have to add Mdmé Sembrich, who may be said to have won her London reputation at a bound; Mdlle Alwina Valleria, who has recently earned golden opinions in America, the country of her birth; and certain new comers. From these may be singled out Mdlle Josephine de Reszké (sister to Signor de Reszké), much spoken of abroad, and Mdlle Warnots, a singer of admitted standing on the Continent. Mdmé Scalchi is again the leading contralto, with Mdlle Pasqua as her chief associate. There are also new comers in the list of tenors (with Signors Nicolini and Gayarre as principals), among others less conspicuous being Signor Mierzwinski, who has but lately distinguished himself at the Paris Grand Opera. A goodly array of barytones and basses comprises M. Lassalle, the new, and Signor Cotogni, the old, favourite, in the former department; M. Gailhard, Signors Ciampi, Silvestri, and De Reszké in the latter. Here, too, the names of five artists present themselves who have yet to make their way in England. So that we have to test the quality of no fewer than thirteen "first appearances"—four sopranos, four tenors, two barytones, and three basses. It can hardly be denied that, during the interval, Mr Gye has been unusually active in his search for novelty. The orchestra, led by Mr Carrodus, will be nearly the same as that to which we are accustomed, except in one point of considerable significance. There are still to be two conductors; but Signor Vianesi, having retired, is to be succeeded by M. Dupont, a *chef d'orchestre* highly esteemed in Brussels—Signor Bevignani (to the general satisfaction) retaining his post. The chorus is as before. About the ballet it is enough to say that while the Sisters Reuters re-occupy the same position to which they have hitherto done credit, Mdlle Rosina Viale, with whom we are yet to become acquainted, is engaged as *première danseuse*. The position of "stage manager" is once more to be held by Signor Tagliafico, and that of organist by Mr Pittman, Messrs Dayes and Caney occupying their accustomed places as leading scenic artists. That an opera wholly strange to our stage should be produced with the object of providing a new part for Mdmé Albani is especially satisfactory. Great expectations were entertained last year of Herr Anton Rubinstein's *Nero*, but after much preamble and discussion the idea of presenting that work was abandoned. The same composer's *Demon*, under the Italian title, *Il Demonio*, will now, however, atone for the loss of *Nero*, and in this the accomplished Canadian songstress is to impersonate the heroine. No new opera is announced for Mdmé Patti, but in revenge she will be the life and soul of a very interesting revival, in Rossini's *Otello*, when an ideal Desdemona may confidently be looked for. The announcement of *Il Seraglio* would be welcome if only because it adds a fresh opera by Mozart to the repertory, while another recommendation lies in the fact that the chief character is allotted to Mdmé Sembrich, to whom it is doubtless thoroughly familiar. The promise of Boito's *Mefistofele*, "if time should permit," must of course be taken, like all such conditional pledges, *cum grano salis*. Viewed as a whole, however, Mr Gye's prospectus is of excellent augury. The season begins on Tuesday, April 19th, with what opera is as yet unannounced.—*Graphic*.

MR J. T. CARRODUS's remarkable violin performances at St James's Hall in January proved so successful that a repetition was given last week, when the concert-giver again proved his highly cultivated skill, his power of sustained exertion, and his acquaintance with the most opposite styles, by his execution of the same programme, which included pieces by Ernst, Molique, Spohr, Bach, Viouxtemps, Paganini, Wieniawski, Tours, and the concert-giver, who was greatly applauded in each instance. As before, Mr Amor and Mr Carrodus's youthful son acted as accompanists.—*Daily News*, March 17.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, APRIL 2, 1881.

University of Cambridge.

FINAL EXAMINATION FOR THE DEGREE OF DOCTOR OF MUSIC.

[Bills for Candidates.]

Friday, March 11, 1881. 10 a.m. to 1 p.m.

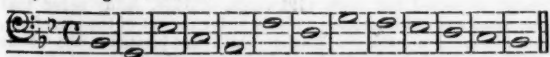
1. Write a double fugue for Treble, Tenor, and Bass, on the following subject and counter-subject. The fugue to comprise entries of the subject or answer, or a portion of either, in the keys of C and B flat major, and D, A, and G minor, and to include an example of *stretto*. Figure the bass.



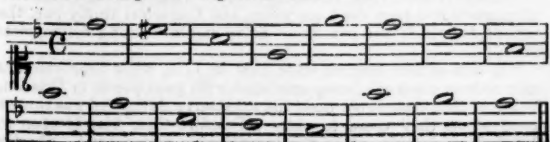
2. Find the answers to the following Perpetual Canon for three in one. Write the canon in score and indicate where the repeat begins and ends—the Coda is free. Figure the bass.



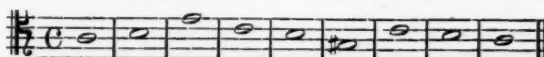
3. Write Counterpoint of the First Species for two sopranos, two altos, and two tenors (each in its proper clef) above the following subject. Figure the bass.



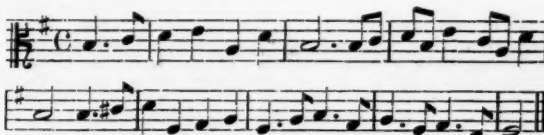
4. Write counterpoint of the Fourth Species for alto, and of the Second Species for bass, below the following subject, the score to consist of three parts. Figure the bass.



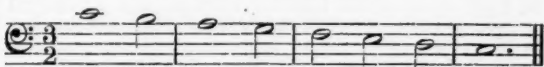
5. Write Counterpoint of the First Species for Soprano, and of the Fifth Species for alto, above, with counterpoint of the Third Species for bass below the following subject; the score to consist of four parts. Figure the bass.



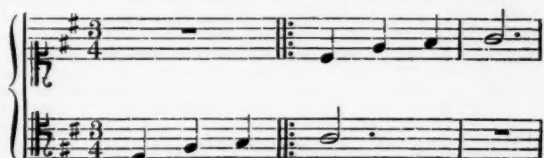
6. Write florid Double Counterpoint in the 12th upon the following fragment. Place it both above and below the subject, and figure the under part in each instance. Name the author of the melody and state when he lived.



7. Write florid Triple Counterpoint upon the following subject. Place each of the three melodies successively in the bass, making only three scores in all, but state how many inversions are possible. Figure the bass in each of the three instances.



8. Continue the following canon for two in one at the 7th above. The canon must be perpetual and must contain, at least, sixteen bars within the repeat. The Coda may be free. Figure the bass.



MR A. J. HIPKINS ON THE HISTORY OF THE PIANOFORTE.

IN Part XII. of Grove's *Dictionary of Music and Musicians*, which completes the second volume of that admirable work, an account is given (p. 709, *et seq.*) of the rise and progress of the Pianoforte, written by Mr A. J. Hipkins (of Messrs Broadwood & Sons), with diagrams of actions and framings, either purposely drawn for elucidation of the technical part of the text, or selected from the best authorities at home and abroad. The following quotations, from the narrative part, should incite those who take an interest in the most popular of musical instruments, and would like to know more about its history than can be obtained from ordinary sources, to peruse the entire article. Not less worthy attention are other articles contributed to the *Dictionary* by the same pen—on Keyboard, Pedals, Clavichord, Harpsichord, &c., all indeed that applies to key-stringed instruments from the earliest records, and to their most eminent inventors and manufacturers. When complete, these articles should be gathered together, as a convenient volume for reference and instruction. We subjoin a condensed version of the most comprehensive of the articles, premising that the quotations in smaller type, between inverted commas, are *verbatim*, from Grove's *Dictionary*.

The name "Piano e Forte," applied to a musical instrument so early as A.D. 1508, was certainly a key-board instrument, as attached to one so called, there was a key-board underneath, but there is no statement that it was a hammer instrument, and there is vexatiously enough no reference to "jack" or "hammer" in the materials we are told were written for to Venice, to build a new

one with. Most likely those materials were close at hand. Can Count Valdrighi give us no further information than that he has published? There is nothing new under the sun, how often the notion of an organ attachment has been repeated!

"Pianoforte—or Forte Piano, as often written in the 18th century—an instrument of Italian origin. The earliest mention of the name appears in records of the family of Este, in the letters of a musical instrument maker named Paliarino, dated June 27 and Dec. 31, 1598, and addressed to Alfonso II. Duke of Modena. They were found in 1879 by Count L. F. Valdrighi, custos of the Biblioteca Estense, at Modena; and the discovery was immediately announced in the Florentine musical paper, *Boccherini*. In August of that year Valdrighi published the text of the letters, with an essay, in a pamphlet entitled *Musurgiana* (Olivari, Modena, 1879). In the first letter Paliarino mentions the recovery of 'the instrument Piano e Forte, with the organ underneath'; in the second, 'the recovery from certain priests, with other instruments, of the Piano e Forte above mentioned and another Piano e Forte on which the late Duke Alfonso had played.' Here are two instruments distinctly named Piano e Forte (correcting Paliarino's uncertain spelling). In the second letter the same Hippolito Cricca, detto Paliarino, as he there signs himself (or Pagliarini, as he spells his name elsewhere), seizes the opportunity of his brother's visit to Venice, to ask for sundry materials to be procured there, as needful for repairs, and for building a new 'Pian e Forte'; namely, limetree, boxwood, and ebony for keys, cypress for the belly, brass wire, German glue, &c., &c. In Paliarino's inventory of the Duke's keyed instruments, also given in Count Valdrighi's appendix to his essay, there are, including organs, fifty-two, but only one 'Piano e Forte,' the one with the organ beneath, as specially distinguished; the other, and perhaps more, being possibly recorded under the simple name 'instrument' (istromento), which is used to describe 11 of the 52. The clavicembalo or cembalo (harpsichord) and spinetta (spinnet) might also have been classed under this general designation, yet Paliarino separates them. We can come to no conclusion from these names as to what kind of instrument this Piano e Forte was. It was most likely, as suggested by Sig. Cesare Poncicchi in the *Boccherini* (1879, No. 6), a harpsichord with a contrivance for dynamic change; but whether hammers were applied, making it a real pianoforte, we are at present in the dark. The 'gravecembalo col piano e forte' of Cristofori of Padua, a hundred years later, may not have really been the first attempt to make a hammer-harpsichord; indeed, Cristofori's invention seems almost too completely successful to have been the first conception of this instrument—a dulcimer with keys."

How the pianoforte had really been invented and made in 1700, by Bartolomeo Cristofori in Florence, we learn in the next paragraph.

"We find Prince Ferdinand dei Medici, a lover of music, in fact an eminent musician, and deeply interested in mathematical and mechanical questions, accepting at the request of three scholars, one of whom was the Marchese Scipione Maffei, the protection of a quarterly publication intended for learned and cultivated readers, viz., the *Giornale dei Letterati d'Italia*. This patronage was the result of a personal visit of Maffei to Florence, where he met with Bartolomeo Cristofori, harpsichord-maker and custodian of the Prince's musical instruments, and was shown by him four specimens of a new harpsichord with piano and forte, the invention and make of Cristofori. Of these, three were of the usual long shape; the other was different, we know not in what way, but a detailed account of Cristofori's invention, written by Scipione Maffei, appeared in the *Giornale* in 1711, with a diagram, from a rough sketch, of his hammer-action. He calls the inventor Cristofali, which form of the name has been until now followed, but an autograph and the inscriptions upon the pianofortes of his make are decisive evidence in favour of the real name being Cristofori."

The monumental stone placed in the cloisters of Santa Croce in memory of Bartolomeo Cristofori is as follows:—

A BARTOLOMEO CRISTOFORI
Cembalaro da Padova
che
IN FIRENZE NEL MDCCXI
INVENTÒ
Il Clavicembalo col piano e forte,
Il Comitativo Fiorentino
Coadiuvanti Italiani e Stranieri,
Pose questa Memoria
MDCCLXXVI.

(To Bartolomeo Cristofori, harpsichord-maker of Padua, who in-

vented, in 1711, at Florence, the harpsichord with piano and forte, the Florence Committee, assisted by Italians and natives of other countries, placed this Memorial here in 1876.) Above the inscription is an oaken garland, carved in stone, with a ribbon bearing the following fragment of a verse of Lucan's: "Digitum voce locuti" ("The fingers spoke with the voice.") In the centre of the garland is a hand, which holds the design of the hammer invented by Cristofori. Above it are the seven notes of the scale of C.

The existence of pianofortes of Cristofori's make has only lately come to light, and has proved that which could not have been otherwise realized—the high mechanical genius of this inventor. There are two instruments extant, both in playing order, of the respective dates of 1720 and 1726. A drawing of the action of that of 1720 is given in Mr Hipkins's article. We cannot refer to this and other drawings occurring in it without praising them and expressing regret that we are unable to reproduce those that would elucidate our quotations. He says:—

"Two pianofortes of Cristofori's make are fortunately still existing. The earlier one, dated 1720, belongs to Signora Ernesta Mocenni Martelli of Florence, and is described by Leto Puliti, with illustrations of the action, in the essay referred to in footnote 3. The second, dated 1726, is in the museum of the eminent collectors and musicologists, the Signori Kraus of Florence."

"But in 1878 the Signori Kraus showed the instrument at the Trocadero in Paris, and the writer then had the opportunity of examining and playing upon it, and found it light, prompt, and agreeable in touch, with a tone not at all to be despised."

"Both instruments, the 1720 and the 1726, have the overdamper and check, the latter the mechanical completion of the action. That of 1720 has been restored by Signor Poncicchi, a pianoforte maker, who has himself given, in 'Il Pianoforte, sua origine e sviluppo (con tavole),' Florence, 1876, a valuable contribution to the literature of the instrument. Both pianofortes are bichord and have white natural keys, but the compass differs, the earlier having 4½ octaves, C to F, and the later only 4 octaves, C to C, the old normal compass equivalent to the human voice."

"Cristofori died in 1731, aged 80, and in 1730, the year before his death, his assistant, Giovanni Ferrini, made a pianoforte which has become famous through Burney's reference to it. It was bought by Elisabetta Farnese, Queen of Spain; and by her bequeathed to the singer Farinelli, who inscribed upon it in letters of gold, 'Raffaello d'Urbino,' and esteemed it more highly than any other in his collection of keyed instruments. Burney played upon it in 1771. There were other pupils or followers of Cristofori; we hear of Geronimo of Florence, and Gherardi of Padua, but an end soon came to pianoforte making in Italy; possibly, as suggested by Puliti, from the difficulty felt by clavicembalists of acquiring the touch, and which made them deary the new instrument—or from the imperfection of the means for escapement. Be this as it may, the fruits of the invention were to be gathered and garnered elsewhere; but the invention itself remains with Italy."

The invention of the pianoforte has, however, been claimed by the French for their countryman, Marius, and by the Germans for the Saxon Schroeter. The former have no case; the latter have repeated their claim so often that it has come to be believed almost as a matter of course, yet with no more evidence than Schroeter's own statement made long after the event.

"But had Schroeter not been a man of good education and some literary power, his name would not have been remembered; it must be distinctly understood that he was a musician and not an instrument maker; and he never made a pianoforte or had one made for him, or he would have told us so. He claimed to have devised two models of hammer-actions between 1717 and 1721, which he afterwards neglected, but years afterwards, in 1738, being vexed that his name was not connected with the rising success of the pianoforte, he addressed a letter to Mitzler, which was printed in the 'Neue eröffnete musikalische Bibliothek' (Leipzig, 1736—54, vol. iii. pp. 474-6). He repeated his claim, with a drawing of one of his actions (then first published), in 1763, in Marburg's 'Kritische Briefe über Tonkunst' (Berlin, 1764, vol. iii. p. 85), showing, although Gottfried Silbermann had been dead ten years, and Cristofori thirty-two, the animus to which we owe these naive and interesting communications."

"It will suffice here to state that in 1715, when Schroeter was only sixteen years old, being entrusted with good pupils in Dresden, he found that their study upon the expressive clavicord was thrown away when they came to show off before their friends upon so different an instrument as the inexpressive harpsichord. Shortly

after this, there came to Dresden the great dulcimer virtuoso, Pantaleone Hebenstreit, whose performances astonished Schroeter, and at the same time convinced him that it was by hammers only that the harpsichord could be made expressive. At this time, like Marius, he could hardly have known that pianofortes had not only been invented, but had for some years been made in Italy, although the intercourse prevailing between that country and Dresden might have brought the knowledge to him. But the inferiority of Schroeter's action to Cristofori's at once exonerates him from plagiarism; and the same applies also to Marius, whose ideas were of even less value mechanically than Schroeter's.

(To be continued.)

CONCERTS.

POPULAR CONCERTS.—At the Popular Concert of Saturday afternoon, Mdme Schumann played her husband's picturesque *Forest Scenes*, as well as the great trio in B flat of Beethoven, with Herr Joachim and Signor Piatti—an irreproachable performance on all hands. The vocalist was Miss Santley. On Monday evening Herr Joachim led Beethoven's quartet in F minor, which may be regarded as the beginning of what is the accepted style to denominate the "third period," and which (the programme reminds us) Mendelssohn regarded, with the first "Rasoumowsky" quartet, as "the most thoroughly Beethovenish of all Beethoven's works." He also played his own expressive "Romance" in B flat, with some more "Hungarian Dances," accompanied on the pianoforte by Mr Eugene D'Albert, and joined the same young pianist with Signor Piatti in Mozart's exquisitely melodious trio in E (his sixth)—another performance above reproach. Mdme Schumann gave a nocturne and scherzo by Chopin, and Mdle Lavrovska, a young lady who possesses a splendid contralto voice, sang with great applause an air from Gluck's *Alceste* and Schubert's "Erl King"—the first of which, for evident reasons, suits her much better than the last. Mr Zerbinì accompanied Schubert's famous *Lied* (his first published!) admirably.—*Graphic*.

CRYSTAL PALACE.—At the Crystal Palace on Saturday the ninth of the Schubert symphonies was magnificently played under the direction of Mr Manns, and more than ever appreciated. *Finis coronat opus* may well apply to this extraordinary inspiration. Mdme Montigny-Réaury obtained and merited a brilliant success in Mendelssohn's G minor Concerto, which she gave with wonderful grace and spirit. The programme included an *Introduction and allegro* for pianoforte and orchestra, by M. B. Godard (nothing remarkable), and an orchestral "Rhapsody," entitled "Burns," by Mr A. C. Mackenzie. The singers were Miss Mary Davies and Herr von Zur Mühlen; the lady especially excelling in two charming songs by the late Sterndale Bennett—"To Chloe in Sickness" and "May-dew." At the concert to-day Mr Cowen's "Scandinavian Symphony" is to be performed.

PHILHARMONIC SOCIETY.—At the last Philharmonic concert Spohr's great symphony, *Die Weihe der Töne*, was given, the overtures being Spontini's *La Vestale*, Sterndale Bennett's *Paradise and the Peri*, and a curious jumble of ecaphony, entitled *Sigurd Stenbe*, intended by the composer, Herr Svendsen, as a musical illustration of Björnson's much vaunted poem. Herr Joachim played Beethoven's violin concerto more than ever superbly, and vocal music was contributed by Mdme Orgeni (who introduced the rondo, "L'amorè sarò costante," from Mozart's *Il Re Pastore*), and Mr Frank Boyle, who, at short notice, took the place of Mr Sims Reeves (indisposed), and gave, with much expression, the graceful song, "The full Moon is beaming," from Henry Smart's *Bride of Dunkerron*. Mr Cusins, the conductor, deserves more than ordinary praise for the pains he bestowed upon the beautiful overture of Sterndale Bennett (the Philharmonic Jubilee overture in the year of the last International Exhibition, 1862).

SACRED HARMONIC SOCIETY.—At the concert given by this society in St James's Hall on the evening of the 25th ult., a special feature was the performance of Handel's Dead March (*Saul*) as a tribute to the memory of the late Czar. We believe this instance stands alone, and that the terrible murder of the Emperor had not before been noticed in our public places of resort. The more credit is due to the Sacred Harmonic Society for evincing, in the way most appropriate to it, a befitting sense of a great calamity. The march, it is true, might have been better played, but its simple and dignified strains could not but have made an effect upon the upstanding audience. The performance proper began with Handel's Coronation Anthem, "The King shall rejoice"—fitting sequel to a monarch's obsequies. This work was heard with the interest commanded by one of the great master's most noble contributions to church music, and it would be well for the art-loving public if more of his anthems were

produced than is the case at present. Though much of Handel's best writing is contained in them, they are nearly as neglected as his operas, without the excuse that the fashion of them has passed away. The anthem was most creditably performed, the choir especially doing justice both to it and to the reputation speedily attained in St James's Hall. Cherubini's *Requiem* in C minor followed, and made the impression inseparable from music which, set to the most solemn and tender of all themes, rises to the height of its great argument. After this, Mendelssohn's music to Racine's *Athalie* came, in its picturesque variety, as a very welcome relief. The solo passages were capitally sung by Miss C. Penna, Miss Orridge, and Miss Jessie Jones, while both orchestra and chorus, under the firm and familiar guidance of Sir M. Costa, showed an entire knowledge of, and competency to, their task. The illustrative verses were recited on this occasion by Mr Charles Fry, into whose hands a better translation might have been put, but who could hardly have been bettered himself. Mr Fry manifested all the qualities necessary for such a task—a good, well-modulated voice, clear enunciation, expressive inflection, appropriate and full, yet not exaggerated, action. Moreover, he recited to musical accompaniment with a success rare in its degree, since this is the rock upon which so many split. Mr Fry's services were decidedly valuable in connection with *Athalie*, and helped to the satisfaction with which the entire concert was received by a large audience.

DROVERS' HALL.—On Thursday evening Miss Kate Chaplin gave a vocal and instrumental concert to a large and enthusiastic audience in the above hall. The following ladies and gentlemen assisted, and sang admirably the subjoined songs: "The Children's Home," "No, Sir!" and "The Little Maid of Arcadee" (Miss Clara Home); "The Watchman and the Child," "Some Day," and "Caller Herrin" (Miss Ellen Marchant); "Beside the Old Corn Mill" and "Saved from the Storm" (Mr G. Tattersall); and "None can fly my law supreme" and "Three Sailor Boys" (Mr Frank Thomas). Mr H. S. Carstairs recited "The Lord of Burleigh" and "The Combat between Fitz-James and Roderick Dhu." On Miss Kate Chaplin (violin) and Miss Nellie Chaplin (pianoforte) devolved the burden of the evening's entertainment. Miss Kate Chaplin played Reissiger's first movement, Op. 28, with great taste and unusual dexterity, and her executive skill on this instrument was further demonstrated in De Beriot's *Andante* and *Finale* from Seventh Concerto, a "Cavatina" by Raff, a "Brindisi Valse" by Alard, a duet for two violins in conjunction with her pupil, Master Gerald Walenn, by Dancila, and a Gavotte by Ries. She was ably accompanied by Miss Nellie Chaplin on the pianoforte. This lady also displayed great ability in her rendering of a Polonaise by Liszt and Raff's "Rigaudon." Mr Farquharson Walenn conducted.

A CONCERT, in connection with the "Royal Normal College and Academy of Music for the Blind," was given in St James's Hall on Saturday evening, March 23rd. The occasion was highly interesting, and most assuredly worthy of a larger audience than that assembled to listen to the performance of an excellent programme. It is presumed, however, that profit from the sale of tickets was not the sole design of the promoters of the entertainment. If, however, the event did nothing else, it afforded an opportunity to the students to display their musical talents, whilst it undoubtedly brought conviction to the minds of patrons and friends present, that the instruction imparted reached the excellence desired. To witness conquest over difficulties is always keen enjoyment; and when those debarred of the aid of vision are found not only able by training to partake of the most refined pleasures the ear affords, but also to attain remarkable distinction in the practice of musical art, then the success over adverse conditions is such as to move the warmest and purest sympathies of humanity. The first part of the programme consisted of an admirable selection from the works of the great masters, Handel, Beethoven, Mozart, and Mendelssohn, including also specimens by the old English madrigal writers, Gibbons and Morley. The second part was devoted to a modern classic, Sir Sterndale Bennett's *The Woman of Samaria*. The only assistance the students received in the performance of these works was from the ordinary band of the Crystal Palace, under the direction of Mr Manns. It must be confessed that such an orchestra really formed a very important addition to the choir. The arrangements, however, were so admirably made that the body of instrumentalists seemed to form, as it were, only the background of the musical picture, affording relief but never absorbing the principal actors, the chorus and soloists. In time, doubtless, the "college" will, in connection with kindred institutions, be able to supply an orchestra made up entirely of students and teachers. There is no reason why such a desirable event should not soon be realized. Happily the blind are free and industrious citizens of the realm of sound; wherein nothing is hid or withheld from them, and wherein all rich materials are to be

found ready for the undisturbed exercise of research and fancy by those who have ears to hear. Surely the blind may, if only by right of compensation, claim music as somewhat their own special inheritance. From gifted students like Mr W. F. Schmier, who played the pianoforte part in Beethoven's *Fantasia* in such capital style; and from Master Alfred Hollins, a lad just entering his "teens," who was twice re-called by the audience for his performance of Mendelssohn's *Capriccio* in B minor, from such as these anything may be expected. Nor were they the only executants evincing promise, the Misses Cully, Inskip, Annie Stewart, and Gilbert, with Messrs Roger Askham and Allan, showing how much they had benefited by the instruction of their masters. But in the vocal branch also of the art the talents and gifts of the scholars were most agreeably manifested. Miss Hannah Carson sang Handel's "Lascia ch'io pianga" in excellent style, and Mr J. Pryde, a very youthful bass, gave a rollicking version of Mendelssohn's "I am a Roamer"; and if he found himself unable to make head against the hurricane of sound from "wood" and "brass," he must be comforted by being assured that it is not in mortal throats to achieve such a feat. A speech was delivered by Mr Campbell, principal of the institution, between the parts of the concert, explaining the intentions and mode of management of the directors; and great applause was accorded to the exercises so cleverly wrought by the scholars in noting on their tablets a tune from Mr Campbell's dictation, and then singing it from their copies. The cantata in the second part was performed under the direction of Mr Manns. The solo vocalists were Miss Campbell, Miss Reece, and Mr A. Hughes, and Mr J. West, all of whom sustained the parts allotted to them with considerable judgment and no little ability. Not only were the beautiful solos, with which the work abounds, given with feeling and taste, but the concerted piece, "God is a spirit," was also rendered in a manner that reflected credit upon the earnest singers. Indeed, the concerted music was throughout the evening performed in a very efficient style. It should have been noticed that the choristers in the *Fantasia*, in the first part, sang wonderfully well; and in *The Woman of Samaria* they had more extended opportunities for the display of their powers. The concert might be considered as a public examination, and right ably did the scholars bear themselves, proving incontestably that they had profited by the teaching of those accomplished professors—Messrs W. H. Cummings, Fritz Hartvigson, and E. J. Hopkins.—P. G.

MISS H. SASSE gave a *Matinée Musicale* at Aberdeen House, Argyle Street, on Tuesday, assisted by Mrs Arthur Levy, Mdlle Beatrice, Messrs Bernard Lane, Boyes, Kummer, and Lütgen. Miss Sasse has made considerable progress since we last heard her, both in execution and style. Her scale playing is nearly perfect and her phrasing excellent. Both these qualities were apparent in her performance of Beethoven's G major sonata (Op. 30) for pianoforte and violin, with Herr Kummer, and Mendelssohn's C minor trio with the same violinist and Herr Lütgen (violincello). Miss Sasse also played Schumann's *Carneval*. Among the vocal pieces listened to with pleasure were a duet by A. G. Thomas, "Sous les étoiles du Nord," (Mrs Arthur Levy and Mr B. Lane), and Henry Smart's "Lady of the Lea" (Mdlle Beatrice). Mr William Carter was an able accompanist.

PROVINCIAL.

BELFAST.—The third subscription concert of the Choral Association was given in the Ulster Hall on the evening of March 25th to a crowded audience. Miss Agnes Larkcom (soprano), Miss Damian (contralto), Mr Dalzell (tenor), and Mr Thomas Kempton (bass) were the singers, Mr George C. Blunden presiding at the grand organ. Dr Stainer's *Daughter of Jairus*, Beethoven's "Creation Hymn," and Spohr's "As pants the hart," made up the first part of the programme. The second comprised Pissuti's chorus, "We'll gaily sing and play," which had to be repeated; a new and charming part-song, "Phillis is my only joy," composed expressly for this concert by Walter Hay, which was well received; an organ solo, "William Tell;" and "Casta Diva," "The Minstrel Boy," "I'll sing thee songs of Araby," and "To Horse," given respectively by the several artists named. The conductor, Mr W. J. Kempton, merits the highest praise for his efficient work during the season.

BRIGHTON.—At Saturday's Royal Aquarium concert the singers were Miss Annie Marriott, Mdlle Enriquez and Mr Redfern Hollins. Mr Kuhe's "Lenten performance" of *The Messiah* was held on Thursday evening in the Royal Pavilion, Mesdames Osgood and Patey, Messrs Edward Lloyd and Foli being the leading vocalists. There was an excellent band led by Mr Val Nicholson. An amateur concert was given in the upper room of the Town Hall on Wednesday evening, in aid of the family of the late Mr Hopkins, among the attractions being Haydn's *Toy Symphony*, by the pupils of the

Brighton Collegiate school.—A new organ, manufactured by Conacher & Sons, Huddersfield, for Union Street Congregational Church was opened by Mr F. J. Sawyer on Wednesday evening. Mr Alfred King (organist to the Corporation), gave his second "recital" in the Pavilion on Saturday afternoon, Mr Percy Brown and Signor Luigi Conti, vocalists, assisting.

ROYAL ACADEMY OF MUSIC.

The following is the programme of music given at the fortnightly meeting of professors and students, Saturday, March 26:—

Prelude and Caprice, in C minor, from Partita II., pianoforte (Bach)—Miss Blanche Cornish, pupil of Mr H. R. Evers; Cavatina, "Se Romeo," *I Capuletti ed I Montecchi* (Bellini)—(accompanist, Miss Millard)—Miss Jennie Warde, pupil of Mr Shakespeare; Duet, in D, two pianofortes (Mozart)—Mr Foulston and Mr Darby, pupils of Mr Walter Macfarren; Song, MS., "O, mistress mine" (Livesey Carrott, student)—(accompanist, Mr Livesey Carrott)—Mr Bantock Pierpont, pupil of Mr H. C. Banister and Mr F. R. Cox; Andante and Allegro Moderato, from Concerto in D minor, Op. 30, violoncello (George Goltermann)—(accompanist, Mr Livesey Carrott)—Mr W. C. Hann, pupil of Mr Piatti; Recitative and Duet, "Too well I see" and "You've undone me," *Semele* (Handel)—(accompanist, Mr Ernest Ford)—Miss Annie Grey and Miss Emilie Lloyd, pupils of Mr Randegger; Selection, from "Humoreske," pianoforte (Schumann)—Mrs Lancaster, pupil of Sir Julius Benedict; Song, MS., "Long ago" (John E. West, student)—(accompanist, Mr West)—Miss Rose Dafforne, pupil of Mr Preut and Mr Goldberg; Prelude, in B minor, organ (Bach)—Mr Drewett, pupil of Mr Steggall; Double Quartet, "For He shall give His angels charge," *Elijah* (Mendelssohn)—(accompanists, Mr Livesey Carrott and Mr W. G. Wood)—Misses Effie Clements, Booth, Hipwell, A. Arnold, Messrs Dunn, A. Jarratt, Fulkerson, and Morgan, pupils of Mr Fiori; Song, "Far away" (Kalliwoda)—(violin *obligato*, Mr Norman, accompanist, Miss Cantelo)—Miss Florence Norman, pupil of Mr F. R. Cox and Mr Sinton; Allegro, from "Faschingsschwank aus Wien," Op. 26, No. 1, pianoforte (Schumann)—Mr J. Cullen, pupil of Mr Brinley Richards; Song, MS., "Recollections" (Frederic K. Hattersley, student)—(accompanist, Mr Hattersley)—Mr Hirwen Jones, pupil of Mr Davenport and Mr Shakespeare; Romance, "Fleurette," Op. 75, No. 1, and Valse Impromptu, "L'Espiegle," Op. 125, No. 3, pianoforte (Raff)—Miss Obbard, pupil of Mr Westlake; Song, "Sunset" (Dudley Buck)—(accompanist, Miss Yeatman)—Miss Tomlins, pupil of Mr Goldberg; Song, "Over hill, over dale," *Midsummer Night's Dream* (Thomas Cooke)—(accompanist, Miss Rose Good)—Miss Everard,* pupil of Mr Montem Smith; Grand Valse, in A flat, Op. 42, pianoforte (Chopin)—Miss Arianna Fermi,* pupil of Mr Walter Fitton.

The performance by the Operatic Class is announced to take place this evening (Saturday), and the Orchestral Concert on Saturday next, April 9th.

THE general dress rehearsal of the *Tribut de Zamora* took place at the Opera on Tuesday night, and there is every reason to believe that the piece will be produced on Friday night. The first act represents a street at Oviedo; on the right is the royal palace of Ramire; opposite, the humble dwelling of Xaima; in the background the Cantabrian Mountains. The time is sunset. The scene is by Rubé. The second act represents the entrance of the town of Cordova, where will march past the *cortège* bringing back the hundred captive women, the annual tribute of Zamora. This scene is by Lavastre, jun. The third act represents the grand festival-hall of the harem of Ben-Said, painted by Lavastre and Carpezat. The fourth act takes place at night in the gardens of Ben-Said's palace. Mdlle Krauss will be dressed as Henri Regnault's *Salomé*.—*The Parisian*, March 31.

MISS STEELE—The death of this once popular singer will be heard of with general regret. Miss Steele expired last Saturday, after a few months' illness. None who are old enough can forget with what intelligence and feeling she was wont to sing, how every word that came from her lips could be distinctly heard, and how invariably true was her intonation. Miss Steele was a member of the Royal Society of Musicians, of the Society of Female Musicians, of the Society of British Musicians, and of other institutions. She was highly accomplished, of lady-like manners and irreproachable character. Though dead, her memory still lives as that of one who was an ornament to her profession. *Requiescat in Pace!*

* With whom this subject is a second study.

SOPHIE CRUVELLI AND "LOHENGRIN."

Le Patriote Niçois has published a lively description of the operatic "Fête" organized by the Viscomtesse Vigier (Sophie Cruvelli) in aid of the Charité du Cercle de la Méditerranée. We extract the following, which may interest many of our readers who still keep in memory the London triumphs of Sophie Cruvelli:—

"Le prestige indéfinissable du nom de la viscomtesse Vigier suffit chaque année pour remplir la splendide salle des fêtes du Cercle de la Méditerranée et faire de la représentation, à laquelle la noble et généreuse grande dame veut bien prêter son concours, une solennité sans pareille parmi les autres fêtes de la saison! Ce que l'incomparable talent de la viscomtesse Vigier a déjà rapporté aux pauvres de notre ville peut se calculer à une somme approximative de trois cent mille francs, et ce avec une douce constance qui ne peut être comparée qu'au zèle apporté par le vicomte Vigier, son mari, à l'organisation de toutes nos grandes fêtes publiques qui co-opèrent si largement à la prospérité de notre ville et parviennent ensuite à secourir tant de misères. Cette année, l'attraction de la grande représentation annuelle étant doublée par celle de la première exécution à Nice et en France du *Lohengrin* de Wagner, la fête de Charité devenait en même temps un grand événement musical.

"De prime abord, quand il a été question d'entreprendre un semblable tour de force théâtral, la chose semblait impossible à toutes les personnes qui connaissent le travail qu'exige la mise en scène d'un opéra la première fois qu'on le monte. Il a fallu le talent et l'abnégation au-dessus de tout éloge de la viscomtesse Vigier pour parvenir à accomplir une semblable tâche. Dès le jour où la résolution fut prise, la viscomtesse renonça à tous les plaisirs mondains de la saison et ne se préoccupe plus que de parvenir à son but. Le maestro Vianesi se mit à l'œuvre, engagea les artistes, instruisait son monde, se chargea même de la mise en scène et, avec deux répétitions d'orchestre la solennité a pu avoir lieu lundi devant un public d'élite comme Nice seule peut en réunir en hiver. Grâce à l'intervention de M. Borriglione, maire et député, Mme Blanc et l'administration de Monte-Carlo ont bien voulu consentir à prêter le concours de l'excellent orchestre du Cercle des Étrangers ainsi que de chanteurs engagés pour les représentations de la Patti. Le succès le plus éclatant a couronné tous ces efforts et a dépassé de beaucoup l'attente générale. Les pauvres devront encore bénir le nom de la viscomtesse Vigier, ce qui est devenu pour eux une douce habitude, et les dilettanti raffines conserveront longtemps le souvenir de la soirée du 21 mars 1881.

"La viscomtesse a bien voulu consentir à redevenir pour un soir Sophie Cruvelli et est reparue dans Elsa ce qu'elle avait été autrefois dans Fidelio, Valentine, Rachel, et Giovanna de Guzman. La célèbre et incomparable cantatrice n'était surpassée que par la sublime tragédienne. Le public était tellement ému que les applaudissements en devenaient tardifs.

"Les toilettes étaient charmantes, éblouissantes, au point de vue des parures et d'une exactitude irréprochable. On nous assure qu'elles étaient signées par Worth.—A la fin de la représentation, la grande dame-artiste a été rappelée plusieurs fois par le public enthousiasmé.—La scène était inondée de fleurs et devenait trop étroite pour les contenir toutes.

[The other characters were filled by Mlle Wikman (Ortrud), Scovello, an American amateur (Lohengrin), Scolaro (the King), and M. Saint-Athos (Telramund). Scolaro we already know at the Royal Italian Opera.—D. B.]

"Mise en scène irréprochable! décors fort réussis, dus au pinceau de M. Gianni, décorateur du Théâtre-Municipal.—Cygne splendide confectionné à Milan!

"Tout ce que Nice contient de connu et d'élégant, en dehors des colonies russe et polonaise, empêchées, se trouvait réuni lundi dans la belle salle du Cercle de la Méditerranée. Entr'autres fut remarqué Eugène Pietro Vivier, cor, romancier et humoriste renommé. Suffit-il de le nommer?"

"RÉFALA."

[Altogether it is evident that the fête was a magnificent success, and that Sophie Cruvelli is as when she was younger. *Hock!*]

BEETHOVEN'S LATER YEARS.*

(Continued from page 190.)

THE NINTH SYMPHONY.

At the decisive moment we are now approaching, at the solemn hour when he was about to lay the foundations of his greatest work, Beethoven indulged in the vastest dreams. While already vaguely conceiving the plan of his latest quartets and determining to write a series of sonatas for four hands, he was collecting here and there materials for a new solemn mass. At the same time he returned to his plan, so often abortive, of producing a pendant to *Fidelio*. He applied to Grillparzer, who proposed the subject of Melusine; and to Reilstab, who sent him some twenty plots, without hitting on one to satisfy him; finally, his brother Johann suggested the notion of his seeking a libretto from Kind, the author of *Der Freischütz*, and wrote in the master's pocket-book what he thought a phrase of surpassing eloquence: "Rossini has enriched himself by composing for the stage, and you ought to imitate his example; an opera is an article which fetches a good price." Was it in consequence of this advice that Beethoven entertained for a moment the chimerical project of writing an Italian opera? We must rather suppose that the great feats of Barbaja's admirable company at the Kärnthner Theater inspired him with a desire to hear his works rendered by such splendid artists. But we have not yet exhausted the gigantic programme he proposed that his genius should carry out; the information supplied by Rochlitz will complete it. Rochlitz, known by his writings on music, came from Leipzig in 1822, with a strong desire to penetrate as far as Beethoven, then become rather shy, on account of the crowds of tourists, who nearly worried him to death with their indiscreet curiosity. Rochlitz entered on his task with skill, and, thanks more especially to the intervention of young Schubert, the immortal poet of the "Erlkönig," succeeded in getting introduced into the small circle of friends in which Beethoven liked to be. He was, moreover, charged with an important mission, having come to propose that Beethoven should write a score on Goethe's *Faust*, for the firm of Breitkopf and Härtel, Leipzig. There was, naturally, no idea of transforming the great German poet's work into an opera; the notion was merely for the composer to write vocal melodies, choruses, symphonic pieces, and "melodramas," for the portions of the work which Goethe himself had arranged with a view to musical illustration. To this seductive proposal Beethoven, raising his arms Heavenwards, exclaimed enthusiastically: "That would indeed be a great work!" Then, as if carried away by his imagination, he spoke for a long time of the grandeur of the project, and of the way in which he looked at the glorious task he did not hesitate to undertake. "But," he added, "a long time will elapse ere I can set about it, for I have in my head three great works which I must get out of it before I think of anything else: an oratorio and two new symphonies; the two latter distinct from each other and totally different from those I have composed up to now." Two symphonies! That is to say: the Ninth and the Tenth, of which last all we possess are a few vague sketches. Was not this strength of conception which enabled him to trace in advance the plan of a long work at the very moment that all his imagination must have been absorbed in the colossal effort necessitated by a score like that of the Choral Symphony, something admirable? When we consider all these great projects, we see plainly that Beethoven dreamed of realising the following words taken from a favorite book of his: Christian Sturm's *Considerations of the Works of God in Nature*—words he had written with his own hand at the

* From *Le Ménestrel*.

beginning of his pocket-book: "Now is the autumn of my life. I would resemble those fertile trees which have only to be shaken to pour down showers of ripe and pleasant fruit." The first crop was the Ninth Symphony. It had pursued him for a long time, and he had thought it over for years when he resolved on writing it. With regard to the thematic work involved, we find in a book of sketches, bearing a date as early as 1815, the scheme of the principal motive in the Scherzo; but, with respect to the fundamental idea of the Symphony, the idea of reconciling human voice and instruments in the domain of symphony, it strikes me as evident that it had engaged the master's attention very long previously. Before venturing on the decisive step, he had sounded the ground with the "Fantasia for Piano, Orchestra, and Chorus," dated 1808. There is a resemblance, easily discoverable between the two vocal motives—the motive of the fantasia and that of the symphony—and, by a coincidence, calculated to make us reflect, the first of these motives is borrowed from a *Lied*, written in 1795, and entitled "Sighs of a despised Lover." M. Nottebohm, who has collected some valuable documents bearing on Beethoven's compositions, is not of my opinion. According to him, the idea of introducing voices into the Ninth Symphony did not occur till very much afterwards and in the heat of composition. Originally, we are told, Beethoven's intention was to write a purely instrumental score. The best reason adduced by M. Nottebohm in favour of his assertion is the fact that among the sketches for the Ninth Symphony there is a motive, though Beethoven did not make any use of it, inscribed: "Instrumental Finale." With all due deference to the excellent musicographer, the adjective is against him. It is, in fact, clear that, had he not had a preconceived idea of writing a double finale, so to speak, instrumental and vocal, Beethoven would not have required to mark specially the motives intended exclusively for the orchestra; he would have been contented with writing over his sketch the word "Finale" and nothing more.

(To be continued.)

WAIFS.

"MACFARREN"—ACEOUS FOOD FOR THE PEOPLE.—Mr G. A. Macfarren's *Lady of the Lake* has roused an audience to fever-heat at the Holborn Town Hall, as we know by the thermometer, which, on that occasion only, marked the degrees "Macfarrenheit!"—*Fun*.

Olivette has drawn well in New York.

The King of Portugal has conferred on Bottesini the Order of St James.

Cagnoni is working at a new opera, *Il Ghiacciaio del Monte Bianco*.

The Jean Becker Quartet have given concerts in Brussels and Antwerp.

A fourth performance of Rubinstein's *Verlorenes Paradies* has been given at Riga.

Miss Henrietta Beebe was to leave New York on the 2nd of April for this country.

The meeting of the Association of German Musicians will be held in June at Magdeburg.

The *Gazetta Musicale*, of Florence, and *Il Teatro Italiano*, of Rome, have ceased to appear.

Walter, of the Operahouse, Vienna, brought his tour this year to a close by a concert at Prague.

Riedel's Association lately gave a performance of J. S. Bach's Mass in B minor at St Thomas's, Leipzig.

Zorrilla, a banker, is said to have lost 200,000 francs by the Italian operatic season at Havannah.

Julius Krause, formerly first bass-singer at the Opera, Berlin, has died in that capital, aged sixty-eight.

A four-act opera, *La Bague Magique*, by Armand Castegnier, pupil of Halévy's, has been produced at Mons.

The Brothers Grünfeld played a short time since in the Palace, Berlin, before the Emperor and Empress.

Glinka's *Life for the Czar* was performed not long since at Baron Derwies's private theatre, Valrose, near Nice.

The German company at Ghent will shortly perform De Swert's opera, *Die Abigener*, under the composer's direction.

On the expiration of her engagement, this year, at the Royal Operahouse, Berlin, Mdle Tagliana retires from the stage.

Among the recent arrivals in Milan is Medini, the bass (from St Petersburg), and Aldighieri, the barytone (from Ferrara).

The Prussian Order of the Red Eagle, 2nd Class, with the Oak-Leaf, has been conferred on W. Taubert, *Obercapellmeister*.

Signora Torrigi, an American lady who sang during the past season in Alexandria, will shortly appear at the Operahouse, Vienna.

Under the business direction of Herr Moritz Strakosch, Herr Robert Fischhof, an eminent pianist of Vienna, recently concluded a successful tour of 52 concerts.

A four-act operetta, *Der Rattenfänger von Hameln*, words by C. v. Jendersky, music by Theodor Bradsky, is in rehearsal at the Friedrich-Wilhelmstädtisches Theater, Berlin.

After an illness of nearly nine months, Mdle Dell' Era will reappear at the Royal Operahouse, Berlin, the ballet selected being *Coppelia*, never previously given there.

Local papers speak well of a young pianist, Edgardo Del Valle de Paz, who took part in a recent concert at Alexandria, and produced, also, a favourable impression as a composer.

Breitkopf and Härtel, Leipzig, have published a pamphlet, *Ueber den Stand der öffentlichen Musikpflege in Italien*, by Roeder. A similar pamphlet on Spain and Portugal is expected from the same pen.

From the statistical returns of the Prussian Theatres Royal, for the past year, we gather that in Hanover the novelties were *Carmen*, *L'Eclair*, and *Die Maccabder*; the revivals, *Eurgenhe*, Gluck's *Orpheus*, *La Fille du Régiment*, *Die Meistersinger von Nürnberg*, and *Der Widerspänstigen Zähmung*. In Cassel, *Jery und Bätchely*, by Mad. Ingeborg von Bronsart; *Vor der Huchzeit*, by Louis Schubert; and *Le Val d'Andorre*, were new; *Le Domino Noir*, *Hernani*, *Le Philre*, *Adler's Horst*, *La Vestale*, and *Rigoletto*, revivals. At Wiesbaden, the novelty consisted of Leschetizky's *Erste Fülle*, while the reproductions were *L'Eclair*, *Die Entführung*, *Lucrezia Borgia*, and *Liada di Chamaonic*.

The following, according to the *Italia*, was the Lent programme in the chief towns of Italy:—At Rome, the Apollo gave three operas, *Dinorah*, *Don Carlos*, Goldmark's *Queen of Sheba*, with a new ballet, *Arduino d'Isoera*. At Naples, the programme included, besides *Lohengrin*, several stock-operas and a new ballet. In Milan, the attraction at the Scala was Verdi's *Simon Boccanegra* (remodelled), while Ambroise Thomas's *Mignon* was conspicuous at the Teatro Manzoni. At the Teatro Reggio, Turin, Grammann's *Melusine* proved a failure. At Padua, the Teatro Concorde relied on *Aida*; the Teatro Rossini, Leghorn, on *Faust* and *La Contessa di San Giuliano*. Usiglio's *Donne Curiose* and De Gioia's *Napoli in Carnevale* were produced at Brescia; at Parma, Cagnoni's *Papa Martin* alternated with *Il Barbieri*. In Florence, the Pagliano was open for opera, but the Pergola, like the Fenice at Venice and the Carlo Felice at Genoa, remained closed.

THE LATEST FASHION IN MUSIC AT HOME.—"By Mendelssohn, is it not, Miss Frigby?"—"We believe so." "One of the 'Songs without Words'?"—"Possibly. We never listen to Mendelssohn." "Indeed! You don't admire his music?" "We do not." "May I ask why?"—"Because there are no wrong notes in it!" [*Our gallant Colonel is "out of it" again.*—]Punch.

MADRID.—*Lohengrin* was given for the first time here on Friday last. The public was at first very cold, but warmed as the piece proceeded, and before the end the singers had been called on the stage as many as ten times. The scenery was magnificent and the performance excellent.—*Parisian*, March 3.

GEORGETOWN (DEMERAARA).—The French Opera Company who gave tri-weekly performances here for some time, say "farewell" to Georgetown to-morrow evening. Mr Leslie Main, vocalist and eleutionist, who has earned a name in Barbadoes and Berbice, intends shortly to pay us a visit. On the evening of March the 1st, an organ recital was given in aid of the funds of St Philip's Church. The attendance was large, and the performance of a high-class character.—*The Colonist*, March 4.

FRANKFORT-ON-MAINE.—*Carmen* was performed for the first time at the New Operahouse on Thursday, 24th March, and repeated on Sunday, the 27th. The opera found an excellent interpretation, and was magnificently put on the stage. Its reception was highly favourable, Bizet's picturesque music being unanimously praised. A benefit night, for the Pension Fund of artists belonging to the Frankfort theatres, took place on Friday, the 25th. The receipts were upwards of 500 guineas, in addition to the profits made by an elegant buffet in the *foyer*—over 150 guineas. HOCH SKAAL. *Hotel de Russie*, March 28th.

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